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well-known amateur members of the musical world. Mr. Puttick, Hon. Sec., read a report, which showed that the fund had made satisfactory progress during the past year. A considerable addition has been made to the list of Life and Annual Governors and Donors. The receipts, nearly £350 in excess of the preceding year, included £100 3s. 6d., being the produce of the 500th concert (Mr. Costa's *Naaman*) devoted by the members of the society to the augmentation of the fund, which had been further increased by special contributions from friends and patrons, including liberal donations from Madame Sainton-Dolby, Mons. P. Sainton, Madame Sherrington, M. Jules Benedict, Messrs. Santley, Cummings, Bowley, W. Lewis Turner, and others. In consequence of increased means placed at their disposal, the Committee had been enabled to add £350 stock to their invested fund, in addition to dispensing more freely the benefits of the Charity. The stock held by the trustees amounts to £2,750 Consols. Mr. D. Hill, Treasurer, produced his balance-sheet, which showed a total receipt of £461 15s. 4d., which amount included a payment of £10 10s. by the Birmingham Festival Committee for the use of Mr. Costa's accompaniments, under an arrangement generously made by the composer in favour of the Charity. The entire current income of the fund has been expended in relief during the year, and this, with the funding of £350 stock, together with slight incidental expenses, left a balance of £13 5s. 2d. due to the Treasurer. A vote of thanks was passed to the President for his long-continued and valuable services, and suitable acknowledgments were tendered to the honorary officers and Committee.

An additional encouragement to the spread of a daily choral service in the public school at Radley is being made at St. Peter's College, by the offering for competition of a Choral Scholarship, the particulars of which appear in an advertisement in our present number. The Scholarship is for a boy, possessing a good treble voice, aged about twelve years. It is worth £50 a year, and is tenable for two years at least. The Scholarship is supported by old Radleians, who were formerly members of the choir, and will be competed for in April next, at the same time as the entrance Classical Scholarships.

Reviews.

NOVELLO, EWER, AND CO.

Night sinks on the wave. Poetry by Mrs. Hemans.

Oh! Skylark for thy wing. ditto.

The Bird at Sea. ditto.

Trios for female voices, composed by Henry Smart

THERE is a charm about the vocal music of Mr. Henry Smart which irresistibly attracts us. We are certain to find in all he writes, a pure and *singable* melody, around which an accompaniment so lovingly clings, that the one seems inseparable from the other. The trios now before us form three of a set of six, remarkable for beauty of melody and clearness of design. The first on our list, "Night sinks on the wave," is based on a placid subject, with a triplet accompaniment throughout, and the voice parts are all written with the skill and judgment to be expected from so experienced a hand. The second, "Oh! Skylark, for thy wing," is a bright and joyous theme, with occasional solos for all the voices; a trifle, perhaps, more difficult to sing than the first one, but fully repaying any trouble bestowed upon it. No. 3, "The Bird at Sea," is our especial favourite. This is written throughout in Mr. Smart's happiest manner, the voices and pianoforte moving so sympathetically as to demand an equal amount of musical feeling from vocalists and accompanist. A captivating melody in $\frac{3}{8}$ time, expresses the words so perfectly as to be quite a lesson to those composers who often seem to have written an air, and then tried to find some poetry to fit it. Unlike many trios we could name, too, the occasional solos do not appear as if inserted, without meaning, at established points, so that each singer

shall have her turn; but seem to grow naturally from the general design of the composition. In conclusion, we can conscientiously say that we have rarely met with any trios for equal voices so thoroughly satisfactory as these; and we shall be heartily glad to see them take the place of those wretched "arrangements" which we so often find in the portfolios of our amateur vocalists.

Mendelssohn's Posthumous Works. (No. 32, Op. 103) *Funeral March.* (No. 33, Op. 104, Book I) *Three Preludes.* (No. 34, Op. 104, Book II.) *Three Etudes.*

HERE are some new and important results of the recent relaxation of the stringent prohibition which has, for many years, withheld various beautiful works left by Mendelssohn in manuscript; the publication of which, if it does not enhance a reputation already beyond the possibility of increase, will certainly do no discredit thereto; while it will carry great and permanent delight to countless thousands.

The first performance of the Funeral March (written for the obsequies of the composer, Norbert Burgmüller, in 1836), at the Crystal Palace Concert, of February 1, is referred to elsewhere, and we have now to announce its appearance in the shape of pianoforte arrangements, solo and duet, adapted by Herr Wüllner, by whom the March was scored for the usual concert-room orchestra, instead of a band exclusively of wind instruments as originally designed for open air performance in the funeral procession. The tender pathos and resignation of the March (in A minor), and the bright ray of religious hope cast by the trio in A major, are well reflected through the excellent arrangements here presented.

The first book of Op. 104 might almost have been named "Etudes" as well as the second, since each prelude presents a distinct and well-sustained figure of special character, with passages of mechanical difficulty admirably calculated for the improvement of the player's fingers as well as his taste. The first prelude, in B flat (dated Leipsic, December 9th, 1836), starts with a bold and striking unisonous passage of two bars, for both hands, in rapid movement of quavers, alternated with two bars of chords in minims for the right hand, and a moving bass in octaves for the left hand. This alternation, with an occasional extension of the phrases, is kept up with great vigour, and that variety of treatment, while preserving the original characteristic figure which shows the master mind and hand. No. 2, in B minor, commences with a preliminary bar and a half of florid passages, in demi-semiquavers, for the left hand alone, keeping up the same feature as an accompaniment to the right hand which enters with a melodic phrase of slower movement, these features being afterwards reversed, the melody, in octaves, becoming the bass; the rapid passages of the left hand being transferred to the right hand, followed by some of those brilliant *arpeggios* which Mendelssohn used so felicitously and played so incomparably. This piece, dated "Leipsic, October 12th, 1836," opposite in character to the preceding, is of at least equal musical beauty; both being of especial value as studies alike of mechanism and style. No. 3, in D major, signed "Leipsic, November 27, 1836," is an excellent study on fragments of scale passages, distributed between the two hands. Simple as this basis is in itself, it is here made important by variety and ingenuity of treatment and the added surrounding features by which it is enhanced, as well as by that power of continuity which is rarely found but in composers of the highest class.

The book of studies is quite worthy of its companion work. The first *Etude*, in B flat minor, is indeed a study in the highest sense of that frequently misapplied term. Almost every pianoforte player now-a-days publishes "Studies" for his instrument, very frequently consisting of mere conventional passages of mechanism strung together with little order or design, and less real musical thought. The mere reiteration of a particular phrase

involving some special difficulty in mechanical execution may be useful as an exercise; but to deserve the name of "Studies" these objects should be attained in alliance with cultivation of the taste and judgment. Such double merit is found in the pianoforte studies of the best masters, as those of Clementi, Cramer, Moscheles, Chopin, &c.; and such, in at least an equally high degree, is the case in the studies now before us. As an exercise on the difficulties and varieties of *arpeggio* passages, No. 1 is invaluable; while, without any reference to such special purpose, the beauty of the melodic theme which underlies the surrounding brilliant passage writing, the completeness in treatment and development, confer a special charm and value on it as a musical composition. This appears to have been composed at Frankfort, June 9, 1836. No. 2, as a study of rapid triplet passages—chiefly for the right hand, but with occasional exchange to the left—is admirably calculated for the acquirement of lightness and facility of finger; while its bright vivacity and unbroken continuity, are in excellent contrast to the more serious tone of the preceding *Etude*. No. 3 is, perhaps, more thoroughly a study, in the sense of an exercise, than either of the preceding numbers. Rapid *arpeggio* passages of accompaniment in semiquavers for the left hand, with chords in the right hand—the thumbs of both hands interwoven in a manner elsewhere used with peculiar effect by Mendelssohn (as, among other instances, in the *allegro gioioso* following the "Serenade," Op. 43.)—require a combination of strength and lightness in the player, that the practice of this piece is eminently calculated to promote. This *Etude* is merely endorsed December, 1838.

Mendelssohn's Lieder ohne Worte.

In the last number of the *Musical Times*, the recently-published eighth book of these exquisite pieces was noticed in detail; and we have here a new edition of the whole of the previous forty-two *lieder* (seven books), handsomely bound in cloth, beautifully engraved and printed, and issued at a price which would be cheap even for a production of inferior quality.

Leipzig: BREITKOPF AND HÄRTEL. London: NOVELLO, EWER AND CO.

Pianoforte werke zu zwei händen.

Pianoforte werke zu vier händen.

Von Franz Schubert.

WE have here a collection of original pianoforte solos and duets, by one of the most extraordinary and prolific composers of the present century. Living at the same period, and in the same locality (Vienna) with Beethoven, Schubert's genius, much influenced by, and somewhat reflective of that of Beethoven, was thrown into undue temporary shade by the overpowering grandeur of his neighbouring contemporary. Schubert's own retiring nature, too, seeking only to pour out the irrepressible creations of his exhaustless imagination, without care for publicity, or present (or even future) fame, no doubt helped to keep in obscurity a multitude of admirable works which are only lately becoming known and esteemed as the productions of rare creative genius. But comparatively few of his four or five hundred admirable songs were published before his death; while his pianoforte music (although some has been published for more than thirty years), has been all but entirely ignored; especially in this country, until some recent performances at the Monday Popular Concerts have revealed the beauty of compositions possessing much that is analagous to those of Beethoven, in poetical beauty and refined idealism, if not in sublimity and vastness of conception. In Germany, Liszt, Schumann, and Mendelssohn, were the first to direct public attention to the rare and high merits of Schubert's music; the first-named artist having largely made known the composer's pianoforte music by his performances, especially of the *Fantasia* (Op. 15), which forms No. 2 of the solo pieces referred to above. This work, although called a *fantasia*, is almost as regular in

construction as a sonata proper; the first movement, slow movement, scherzo and trio, and finale, notwithstanding their occasional free and florid treatment, having nearly as much coherence and symmetry of design, as the composer's ten grand sonatas so called. The exquisite *adagio* of this piece, based on the well-known song of "The Wanderer" (one of the few of his songs which became popular in Schubert's lifetime), scarcely any but Beethoven, or Schubert himself could have written, so full is it of grand and glowing sentiment. Similar to this work, in construction and importance, is the *Fantasia*, or rather *Fantasia-Sonate*, (Op. 78), which also has the same complement of movements; in this instance a minuet instead of a scherzo. The dreamy grace and ideal beauty of the whole piece belong to the highest order of musical poetry; while, as a study of execution as well as style, it is most valuable. The finale especially, offers passages which, while of great mechanical difficulty, are so exquisite in themselves, that the practice necessary to master them becomes a labour of love, rather than the drudgery usual in such cases. This collection also includes those exquisite little pieces of dance music which Schubert used to throw off with rapid extemporization. At the houses of his intimate friends he would sit at the piano, and, for hours together, improvise such pieces to the delight of those dancers as well as listeners who were honoured by such unbending of high genius. The *Waltzes*, *Ländler*, *Ecossaises*, and *Galops* here reproduced, are nearly all of exquisite charm. Among the thirty-six waltzes (Op. 9), which form the two first books of this collection of solo pieces, No. 2, "Trauer, oder Sehnsucht's Walzer," is conspicuous for its beauty, as well as having for years passed as the composition of Beethoven. Exquisite also are the "Ländler" and "Ecossaises" (Op. 18), some of the latter pieces being remarkable for a bright vivacity in strong contrast to the usual tender melancholy of Schubert's music. Other sets of similar pieces, as Op. 33, 49, 50, 67, and 91, contain similar beautiful specimens, some full of gentle pathos, notwithstanding their dance character; others, again, being altogether as cheerful in tone.

The four-hand pianoforte music of Schubert, while even less known than his solo pieces, is scarcely less worthy of publicity and admiration. To begin with the first number of the present collection, "Variations on a French air," (Op. 10)—this piece, it is said, first attracted the favourable notice of Beethoven towards the young composer who stood in such awe of the giant master whose style so largely influenced him. The charming variety and ingenuity with which a simple theme is treated in this Op. 10 of Schubert, raise it far beyond the level of most such pieces. Of similar beauty and importance are his variations on an original theme (Op. 35),—on a subject from Herold's *Marie* (Op. 82),—and his "Andantino varié" (Op. 84). His several sets of *Marches* (Op. 27, 40, 51, 55, 66, and 121),—his *Polonaises*, (Op. 61 and 75)—are full of exquisite thoughts and beautiful fancy, conveyed in comparatively small forms which are so frequently but the medium of commonplace. His more important duet pieces; his *Sonata* (Op. 30), each of its three movements so full of exquisite grace; his long and elaborate "Divertissement à la Hongroise" (Op. 54); and his romantic *Fantasia* (Op. 103)—are all so impressed with the stamp of genius and originality that it is surprising they should be so little known among pianoforte players. The present edition of these solo and duet compositions are brought out with all that correctness and excellence of paper, engraving, and printing which have long been characteristic of Messrs. Breitkopf and Härtel's publications.

Sonaten für das Pianoforte, von L. von Beethoven.

Polonaisen für das Pianoforte. } Von F. Chopin.

Waltzer für das Pianoforte.

THE above are recently-issued editions of classical pianoforte works in the octavo form, published at prices